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Reflections on Being Editor of JAAC, 2003-2013

Susan Feagin
Temple University

I extend my thanks to David and Henry for providing me with this opportunity to record some reflections on what it has been like to be editor of *The Journal of Aesthetics and Art Criticism* for the last ten years. I have not made any attempt to be comprehensive, but I simply highlight here a few features of the experience that have stood out to me.

When I began as editor most submissions arrived on paper through the U.S. mail with carefully composed cover letters. A few contained 5 1/4" or 3 1/2" disks. If they were from an Apple computer an assistant would have to trudge over to another building where someone with the appropriate software would convert the files. We dutifully printed out the papers and made photocopies to send through the mail to referees. Some years ago I decided a little belatedly to remove the instructions to authors not to send carbon copies, deeming such instructions as unnecessary and hopelessly outdated, when I received a submission through the mail with an original from a typewriter, not a computer print-out, and a carbon copy. It was from Eastern Europe. It felt almost nineteenth-century. Nevertheless, it was a no-brainer: "no carbon copies" had to go.

Now submissions are sent as email attachments and, after checking to make sure all signs of the author's identity are removed, we send them as email attachments to referees. Submissions by email are more informal than through paper mail, and the carefully composed cover letter seems to have gone the way of the carbon copy. Some authors leave no message in the email – not even their full name – and send only the attachment. Others send their entire CV, sometimes apparently to show that they are published authors and that hence their work should be given serious consideration (especially if they are in some field other than philosophy), but occasionally with hints that their sterling publication record should dispose me to accept their paper. A few times a year a submission on paper will show up in my department mailbox; we open the envelope and send the author an email asking for an electronic version. Last week, for the first time in heaven knows how many years, I received a paper and photocopy (at least it wasn't a carbon) and cover letter in the mail from an author who provided no email address. When a google search failed to turn up another way to communicate with the author, faint recollections of printing out rejection letters and addresses on envelopes danced in my head. (Remember when we asked for self-addressed, stamped envelopes along with submissions?) The recollections brought a whiff of nostalgia, and I was able to indulge in the pleasures of real stationery and of signing letters with a fountain pen, but it hardly needs to be said that the efficiencies of the electronic age are unquestionably to be preferred.

JAAC is the journal of the American Society for Aesthetics and I have been conscious of the fact that the actions of the editor represent both the journal and the American Society for Aesthetics. I have continued the practice of taking submissions by email attachment though it is probably past the time for going to an online website submission system. The

aesthetics-online.org

number of submissions has almost doubled over the last ten years – we received 109 submissions in 2002-2003, but 230 in 2009-2010 and 212 in each of the last two years. There is a danger that somewhat outmoded procedures will be considered less “professional”; email submissions directly to the editor can court special privilege and raise the possibility of discrimination, both for and against. The desire of a professional society to create a welcoming environment for existing and potential members will at times be in tension with aspirations to publish a journal that satisfies what are accepted as the most recent standards of professionalism.

I have had the good fortune to work with some wonderful graduate students in the department of philosophy at Temple University as my editorial and administrative assistants. The administrative assistant handles routine communications with authors; special questions and possible problems are passed along to me. Most of the time this is straightforward enough, though replying personally can be time consuming and I flatter myself that I have improved my skills in the art of explaining things diplomatically without going into too much detail. It helps not to take oneself too seriously. A few years ago, a young woman from a European country sent her sixty-page masters thesis for publication consideration in *JAAC*. Infused with a sense of “do-good-ism” I decided to do a little mentoring, explaining how we (and journals generally) don’t publish monographs and describing what kinds of things a journal article, as opposed to a masters thesis, should do. I thought that she, as a woman in a heavily male-dominated profession (and in Europe, where relationships tend to be a bit more formal and hierarchical), might not have received this kind of attention from her professors. Writing this up took a little doing but I felt good about women helping women and all that – until she wrote back saying, “Yes, I understand that. I just thought I might get some useful feedback on my ideas.” Oh, well.

For every such deflationary experience, however, there are successes, often unexpected. Some authors do indulge the urge to send me responses to the referees’ comments – getting in the last word, as it were, even though or perhaps because a revise-and-resubmit was not recommended. Others, more numerous, email me asking to convey their thanks to the referees for their thoughtful, useful, (and often lengthy) comments I have forwarded to them.

Whether the field of aesthetics itself, the range of topics and character

of issues examined, has changed in any systematic way in the last decade is a subject ripe for debate. A couple of examples stand out in my mind. It used to be said that Colin Radford’s “How Can We Be Moved by the Fate of Anna Karenina?” spawned a veritable “cottage industry” of efforts to solve the paradox of emotional responses to fiction. It is now more like a multi-national corporation, with recent work on emotions and the cognitive sciences, and morality, and artistic understanding, and aesthetic value judgments, and more, all going into the mix. Philosophy of music, always popular, has also taken wing; I have been impressed by how finely-tuned various positions in musical ontology have become, and by how broad a range of types of musical works have become routine as subjects, beyond classical music to rock, jazz, and world musics. In my own view, major issues in aesthetics have always intersected with philosophy of mind, and the more empirically and psychologically-oriented approaches that are now being tested in philosophical psychology are likewise receiving serious attention in aesthetics and philosophy of art. Some things, in contrast, never change. The philosopher who is the subject of more papers than anyone else continues to be, by a wide margin, Kant.

We live in an increasingly global world and the brief of the American Society for Aesthetics and its journal may be gradually starting to reflect that fact. The special issue that I edited in 2007, “Global Theories of the Arts and Aesthetics,” was an attempt to enrich suitably the offerings of *JAAC*. The term ‘global’ there was not intended to indicate a view that was shared worldwide, but rather to characterize theories or art practices in some parts of the world that enrich Western aesthetics as it is “traditionally” done within the pages of *JAAC*. Roughly 17% of submissions in 2011-2012 were from countries outside the English-speaking world or Europe – a passable percentage, I suppose, but we did not accept a single one. The challenge is to sustain *JAAC*’s main mission as to provide a venue for Anglo-American aesthetics and philosophy of art, while being sufficiently ecumenical about what else it can do that will be of philosophical interest to its past and future readership.

Current statistics involving women are in some ways a little more encouraging, in some ways not. Only 24% of submissions during 2011-2012 were from women, but the acceptance rate was almost exactly that as for men, about 11%.

I have been asked whether I will miss being editor and, as with any

Journal of Aesthetics and Art Criticism Back Issues Available

With the transition to new *JAAC* editors and the availability of electronic versions, the decision by the board of trustees was that we did not have the space to save or ship 125 linear feet of back issues of the journal. We will, of course, keep an archive of complete runs. The rest will be made available first to any member who wishes to purchase copies for \$5 a copy (which will just about cover postage), then to anyone else or to any deserving home (suggestions requested). After that, we will dispose of the remainder when we shut down the Temple offices. Please contact the national office for further details.

major change, I expect the experience to be mixed. I feel privileged to have served the ASA and the profession in this capacity and to have had wonderful graduate assistants, colleagues, and office facilities at Temple University. I will miss the little thrill I still get when I am able to tell someone that his or her paper is accepted for publication in *JAAC*, but I won't miss having 90% of the letters I write be rejections. I will miss the stimulation of having new work on all sorts of topics cross my desk, but I will enjoy having more time to read work that is already published. I will miss the fact that my personal opinions are never clearly merely personal, but I look forward to having the freedom to express my own views without worrying that they will be taken to reflect journal policy.

I conclude by thanking the authors who send us their work for publication consideration and the hundreds of people who have served as referees and advisors over the last ten years. Consider this: there are a couple of referees who rarely take more than a day to respond. Others apologize for the bluntness or indecisiveness of their reports, though their honesty often provides especially useful insights. Still others decline to referee but let me know when their current backlog of deadlines will loosen up and assure me they are interested in refereeing at that time. Finally, other philosophers are especially helpful when it comes to identifying potential referees on tricky or specialist topics. Yes, there have been some cases of "authors behaving badly" and of "referees who never respond," but I have been more struck by the number of people who have dedicated the time to help maintain *JAAC*'s reputation for quality and scholarship.

The Music in My Philosophy

Arnold Berleant
Long Island University

Music has not been as prominent in philosophy or as influential in aesthetics as the visual arts, at least in the Western tradition. Reflecting on my years of experience as both a philosopher and a musician, I am increasingly intrigued by speculating if and how today's aesthetic discourse might have taken a different direction if music been its central focus.

There have been some exceptions to this inattention, to be sure. One thinks of Schopenhauer, for whom music was the most metaphysical art, duplicating the basic structure of the world. Whereas philosophy, he claimed, can convey the inner nature of the world only in general concepts, music expresses the inner being of the world, the will, distinctly and directly,¹ so that "the most philosophical sensibility will be a musical sensibility."²

Another instance of the effect of music on philosophy struck me years ago when I was teaching Bergson's "An Introduction to Metaphysics." Bergson was particularly fond of music and knowledgeable about it, and the influence of musical experience may be recognized in his distinction between relative and absolute ways of knowing a thing. Relative knowledge, he held, comes from our external relations to an object, whereas absolute knowledge is acquired by directly entering into it.³ Bergson's characterization of absolute knowing bears a close resemblance to musical experience. But apart from the content of "An Introduction to Metaphysics," I discovered a more recondite but profound musical influence on Bergson's essay: its structure bears

a striking resemblance to what in music is known as sonata-allegro form, commonly used for the first movements of symphonies, concerti, sonatas, and other standard compositional types of the classical repertory. Exposition, development, and recapitulation of thematic materials, followed by a coda, are the basic components of sonata-allegro form, and Bergson's essay embodies an identical structure. Bergson's interest in music was not unique, for there are notable instances of philosophers who have also written music, among them Nietzsche and Adorno. Whether music had an influence on their philosophical work and on that of other important philosophers as well, would be a fascinating subject to pursue, but it is beyond the scope of this autobiographical sketch.

While I have studied and played music nearly every day from the age of twelve, and have degrees from a major music conservatory, this year marks the fiftieth anniversary of my Ph.D. in philosophy. Both passions have co-existed in mostly separate domains. For most of my life I seemed to have lived in two worlds, pursuing each on its own terms. In one I taught piano and music theory, performed with orchestra as piano soloist, organized and played in a chamber music group that gave concerts for nine years, and performed as an accompanist and soloist. I have also composed songs and instrumental music, including the chamber ballet, "Theodora," one of whose performances was in 1979 for the ASA meeting at the Banff Center in Canada, in which several members of the Society played in the instrumental ensemble.

But as I look over my philosophical work, which includes eight published books and numerous papers, I am struck by the small place that music occupies in them. Only a handful of my essays are on music. In fact, among my philosophical colleagues, few are aware of my musical background, and on only rare occasions have I included performance as part of a presentation at an aesthetics meeting. The most notable instance was at the XVII International Congress of Aesthetics in Ankara, Turkey in 2007, where, at the invitation of the organizer, Jale Erzen, who long before had become acquainted with my musical interests, I offered an artist's presentation. This presentation combined the performance of several works involving piano with a formal paper called "What Titles Don't Tell." In that presentation I played (on the piano) some eighteenth century harpsichord pieces, Schumann's *Kinderscenen*, and lastly Roussel's *Joueurs de Flûte* with the talented young Turkish flautist, Onur Türkes. This presentation surprised many of the international colleagues I had known for years and yet who had no inkling of my musical background. Only in the last year or two have I given deliberate thought to the relationship between my musical and philosophical worlds, and now, for the first time, have begun to articulate it.

This process led me to some unexpected associations. "The *aesthetic field*," the central idea (and title) of my first book, reflects, I think, the contextual character of musical experience in recognizing the interdependent collaboration of composer, musical sound, audience, and performer that constitutes the four dimensions of the aesthetic field. At the time of its publication in 1970, the importance of performance was not generally recognized in the prevailing aesthetic discourse, and this book was one of the first works in recent times to give it a central place. The correspondence of the aesthetic field with the musical situation was not deliberate but rather circumstantial, and only recently has the resemblance become clear to me.

Another musical influence, equally central, appears in the concept of *aesthetic engagement*, which I first developed in my book, *Art and Engagement* (1991), and subsequently refined in other essays and books. Offered as a clear alternative to Kant's aesthetic disinterestedness, the idea of aesthetic engagement formulates what, at the same

time, is central to musical experience, at least in my own practice as a performer and listener. To be sure, that was not the motive for developing the idea. Rather, I had been struck by the practices in the contemporary arts that subverted the dualism of art object and appreciator, deliberately breaching their separation. I had first noted the significance of this transgression in a paper I published in *JAAC* in 1970 called "Aesthetics and the Contemporary Arts," and am now gratified that this observation anticipated what has taken many forms to become one of the most conspicuous trends in contemporary art, from audience participation in theater, fiction, and other arts, to relational art, performance art, and the growing interest in the aesthetics of everyday life. Musical experience, like the appreciative experience of dance and film, has, I think, always invited aesthetic engagement, which is why I continue to wonder what would have been the consequences for aesthetic theory if music, rather than painting, with its apparent (but misleading) dualism of object and viewer, had been taken as the paradigmatic art.

In the last thirty years and more, environmental aesthetics has become an important focus in contemporary aesthetics, attracting international and interdisciplinary attention. Both Finland and China have hosted multiple conferences that included a wide range of international participants, and environmental philosophy, as well as the environmental movement, has recognized the relevance of environmental aesthetics. As one of the early contributors to the development of this side of the discipline, I am pleased at the attention and influence environmental aesthetics has generated. In the context of these comments here, I am led to wonder whether there are any additional ways in which influences and parallels are discernible between music and environmental aesthetics.

There is, of course, the observation that music may be thought of as an environmental art. This characteristic of music has been exploited in obvious ways. Songs and dances in traditional cultures are characteristically used to influence weather patterns, and music is employed to promote environmental awareness and action, from the UN Music & Environment Initiative to folk singers.

I suspect that music provides more here than a presumed causal or rhetorical contribution, and that part of its influence could stem from its inherent environmental character. For example, it is misleading to localize music in the performer. Doing so confuses its source with its perception. Even though most musical production has a directional character, musical sound has a powerful ambient quality. In an acoustically successful concert hall, sound surrounds the listener, the hall acting as a great resonating chamber. This ambience of musical experience has long been recognized. Antiphonal singing has been used since antiquity and occurs in the liturgical and folk music of many cultures. In the sixteenth century, Andrea and Giovanni Gabrieli used antiphonal choirs of voices and instruments in the great resonant space of St. Mark's Cathedral, which has two opposed choir lofts, to create what became celebrated as the Venetian antiphonal style, and in the eighteenth century, Bach was one of many composers to use divided choirs. These are but illustrious examples of a common practice that makes artistic use of music's environmental character, a practice that continues to the present day.

It's not my intention to digress into musical aesthetics, as such, but rather to reflect on whether the ambient character of musical experience has some resemblance to environmental perception more generally. The way in which my work in environmental aesthetics has developed may have some parallel in the music I have engaged in daily. For example, I try always to distinguish between 'environment' and 'the environment' and I find the difference crucial. 'The' environment objectifies the setting of spatial experience; it turns environment into

a separate object, distinct from the perceiver. However, the ecological and behavioral sciences, as well as personal perception, recognize the continuity of humans and the setting of which we are a part. There is no dividing separation or barrier. Rather, lines of influence radiate in all directions, from sound and space to the mutual influence of humans and the things and activities in which we engage. There are certainly perceptual foci in environmental experience, and so, too, do these occur in musical experience. And as our understanding of environment has expanded to include the built environment and social relations, along with the many intangibles of experience, so musical sound has expanded to encompass the ambient sounds of urban and everyday life, sometimes in musical form, sometimes literally. One can cite numerous twentieth-century examples, the most notorious (and overworked) one being John Cage's "4'33" (1952), consisting of chance environmental sounds, but Gershwin's *An American in Paris* imitates traffic sounds, Honneger's "mouvement symphonique," *Pacific 231* (1923), evokes a steam locomotive, while Saint-Saëns's *Danse macabre* reaches its climax with the cock's crowing. Of course, the classic example is the musical rendering in Beethoven's *Sixth (Pastoral) Symphony* of the flowing water of a brook, peasant dancing and revelry, and the passage of a thunderstorm and the shepherds' joyful song of thanksgiving.

Music may have had a still more subtle influence of on my philosophical work. There are probably as many ways of writing music as there are of writing philosophy. Having done both, I detect a personal resemblance in method and sensibility, and the idea is worth pursuing in its own right wherever it may lead. I am hardly the first to consider philosophical writing an art.

In the last few years I have come to recognize the central place of sensibility in aesthetics. Indeed, I think of aesthetics as the theory of sensibility: the study of the central role of perceptual discrimination, of sensory nuance and resonance in our engagement with the various arts and occasions under the unique conditions of each circumstance. I think sensibility is a powerful factor and an essential guide in the creative activity of artists and composers, just as sensibility guides perceptual attention in appreciation. Sensitivity to the perceptual possibilities and demands of music, as of any art, guides the development of the materials of a work and encourages its coherence. In any case, I have come to recognize that similar processes play a critical part in my philosophical writing as they have in my music, and I expect that I am not alone in benefitting from their aesthetic and philosophic mutuality.

As for the relation itself of music and philosophy that I've been considering here, does it designate an influence, a common way of thinking, or something else? Perhaps it would be better not to trivialize the resemblance by attempting a simple explanation, causal or otherwise. So I end, as philosophy began, in wonder and admiration at both music and philosophy as striking instances of the interpenetration of all the factors in the aesthetic field.

Endnotes

1. Arthur Schopenhauer, *The World as Will and Representation* (1859) (The Falcon's Wing Press, 1958), Vol. I, p. 264-5.
2. Robert Wicks, "Arthur Schopenhauer," *The Stanford Encyclopedia of Philosophy*, 2011, 5.1. Accessed 23 July 2012.
3. Henri Bergson, *An Introduction to Metaphysics* (1903) (Indianapolis: Bobbs-Merrill, 1955), p. 21.

News from the National Office

The annual meeting in St. Louis was successful in spite of some conflicts with the hotel scheduling. Registration was over 150. The performance / discussion by the Arianna Quartet provided a different kind of plenary session, and Paul Guyer's Presidential Address managed to condense his forthcoming three volume history of aesthetics into an hour. Special thanks go to Stephanie Ross for her work on local arrangements, to the students from the University of Missouri – St. Louis who worked registration, to the UMSL philosophy department for the registration folders, and to Wiley/Blackwell for hosting the opening reception.

Next year's meeting will be at the Sheraton Symphony Hall in San Diego from 30 October-3 November 2013. My apologies for conflicting with Halloween, but we have a limited number of options on dates and sometimes the best hotel deal that will benefit everyone presents conflicts for some. Aaron Meskin is program chair. Derek Matravers has agreed to be program chair for 2014 in San Antonio.

Among the more important trustee actions at the meeting were consideration of establishing a second, more arts-oriented interdisciplinary journal in aesthetics and the possibility of undertaking some kind of support for graduate student research, perhaps in the form of a dissertation fellowship. Both would be significant new undertakings and departures from our practice. I would invite everyone to weigh in on the advisability of either or both and to make suggestions about how they might be managed for the maximum benefit of the membership as a whole.

This issue of the *Newsletter* contains the election ballot for trustee and for vice president. Please consider the candidates carefully and exercise your right to vote. You may also vote on line by sending an email to me with ASA election in the subject line, your name in the body of the text, and an attachment with your votes. I will download the attachment and record the votes independently of the voter's name to preserve confidentiality.

I will be sending out membership renewals before the end of the year to everyone who has not already renewed. Everyone who is currently a member will receive JAAC 71.1, but please note that anyone who has not

ASAGE News

The *American Society for Aesthetics Graduate E-Journal* is now in its fifth year, publishing advanced level work by graduate students in the philosophy of art and aesthetics.

Head editor Michael Gutierrez and book review and dissertation abstract editor Robert Kubala welcome submissions through the ASAGE website, <<http://www.asage.org/>>, where further information on submission requirements and formatting and published issues are available.

renewed after that will be dropped from the mailing list. Our membership is declining. I urge everyone to renew promptly so that you do not miss an issue of JAAC. Membership in the ASA is one of the few remaining academic bargains. Membership dues have not increased since before I became Secretary/Treasurer in 2006. Also, please make sure that you inform me when your address or email address changes. Address changes are handled by the national office. I send a list for mailing labels to our publisher, and returns cost us money.

Ted Gracyk and Robert Stecker will become co-editors of *JAAC*, effective 1 February, 2013. The offices at Temple will be closed at that time. Presently, we have extensive files of back issues of *JAAC*. With on-line access available through both JSTOR and the Wiley On-Line Library, the trustees have determined that it makes little sense to ship or continue to store so many back issues. We will, of course, keep several complete runs for archival purposes, but the remainder will be disposed of in the most usefully available manner. The first option is to make them available to members for a nominal fee to cover shipping. The only condition on that is our agreement with Wiley about the sale of recent issues, which is necessary to protect Wiley's investment in the journal. After members have had an opportunity to purchase back issues, they will be made available to

anyone or for donation to any library that would like to have them. After all options for distribution have been pursued, the remainder will be pulped. For further information, please contact Susan Feagin at the Temple University office at <feagin@temple.edu>. Any suggestions about how to put the back issues to good use will be appreciated.

Finally, my personal thanks to all the presenters, commentators, chairs, and participants in the annual meeting. While wishing no ill will to St. Louis Cardinal fans, I was relieved that we did not end up competing with the World Series, which would have been just down the street from the hotel. As it was, we only had to deal with Christian social workers. Next year, bring your costumes and come to San Diego for Halloween. I will try to avoid that in future, but if we must, let's celebrate in style.

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Aesthetics News

Guide to Graduate Aesthetics in North America

The third edition of the *Guide to Graduate Aesthetics in North America* has just been published at <<http://aesthetics-online.org>>, the web site of the American Society for Aesthetics.

The *Guide* contains information for students considering an MA or doctoral study in aesthetics, about faculty expertise, courses, and relevant teaching experience, as supplied by about fifty North American philosophy departments.

Feel free to distribute the *Guide* to interested students.

Evental Aesthetics

The latest issue of *Evental Aesthetics* is now available. This peer-reviewed, interdisciplinary journal is completely open-access (downloadable free of charge). The new issue, entitled "Art and the City," includes contributions by philosophers, musicologists, political theorists, philosophers, and artists - including new work by David Goldblatt. Visit <eventalaesthetics.net> to peruse the issue in full.

Oxford Bibliographies

Readers of *Aesthetics On-Line* may find a growing number of OBO Philosophy articles

on key topics in aesthetics of great interest. See, for example, Peter Lamarque's article, "Analytic Approaches to Aesthetics," at <<http://www.oxfordbibliographies.com/view/document/obo-9780195396577/obo-9780195396577-0004.xml>>.

Conference Reports

ASA Annual Meeting

St. Louis, Missouri
25-27 October, 2012

I would like, first, to thank Dabney Townsend, secretary-treasurer of the ASA, and Stephanie (Taffy) Ross, local arrangements chair, not only for all of their work in making the conference possible, but also for their wise advice at all stages of planning the program. James Shelley, the program chair for the 2011 national meeting, also provided invaluable advice and feedback on all aspects of program design, for which I am very grateful. I would like to thank the members of the program committee--Chris Williams, Sam Trivedi, Kathleen Stock, Gordon Graham, Keren Gorodeisky, Jane Forsey, Allen Carlson--for their stellar, imaginative, and rigorous work both in organizing panels and in vetting papers and paper proposals. It was a true pleasure to work with such colleagues.

For the 2012 Annual Meeting, the program committee proposed a set of broadly Hegelian themes, in honor of the St. Louis Hegelians, one of the earliest American philosophical movements: special aesthetics (concerning particular art forms, media, styles, or

genres); the ontology of art; the nature and value of artistic symbolism; art, history, and art history; art and religion, politics, or self-knowledge; aesthetic cognitivism; Arthur Danto's philosophy of art; the aesthetics of nature versus the aesthetics of art; the aesthetics of non-Western art. These themes fit with the topic of Paul Guyer's Presidential Address, "Separatism and Syncretism in the History of Aesthetics," and we were also very pleased to welcome the Arianna quartet to perform as the plenary "speaker."

We received 57 submitted papers, of which 36 were accepted for presentation. A number of papers treated classic topics in philosophical aesthetics such as aesthetic properties or taste, as themes in or connected to those of the call for papers, such as German philosophical aesthetics (Hegel and beyond), Danto's philosophy of art, and the ontology of art. Nearly half of the submitted papers treated one or another question in special aesthetics: many were on questions in the philosophies of music and of literature, while others treated film, architecture, and street art.

The committee received eight panel proposals, of which we accepted four: an author meets critics session on Thomas Leddy's *The Extraordinary in the Ordinary: Aesthetics of Everyday Life*, and panels on dance, participatory art, and classical Chinese aesthetic thought. The program committee also itself organized three panels--on aesthetic cognitivism, religion and the sublime, and expression--and two book panels: on Theodore Gracyk's and Andrew Kania's *Routledge Companion to Philosophy and Music* and (in memoriam) on Peter Goldie's *The Mess Inside*.

2011 ASA Monograph Prize

A committee of senior members of the Society appointed by the President voted to award the 2011 ASA Monograph Prize to Whitney Davis for his book, *A General Theory of Visual Culture*. Congratulations to Prof. Davis!

The monograph prize is awarded every year; nominations for the next award may be made by any member of the society.

Finally, I would like to bring two issues that arose during the planning of this meeting to the attention of the membership and trustees, and as relevant for future program commitments. First, the ASA has a policy that papers may not be accepted for the national meeting if the papers have already been presented at one of the regional ASA meetings. This year, this policy led to the disqualification of several excellent submitted papers, which was unfortunate. The reasoning behind this policy is sensible: as we have few slots on the program, as well as a quite active membership who attend regional as well as national meetings, it makes sense to allocate the slots to papers that have not been heard by the membership. Yet it is also difficult to have to reject excellent papers that have not been heard, still, by a large proportion of the membership, and might profit from further presentation and discussion. At the least, it would be good if the ASA could publicize this policy a bit more, so that people can make informed decisions ahead of time about where—regional or national meetings—to submit their papers, but the policy might also be revisited if there is interest in doing so among the trustees and members. Second, the program committee had initially proposed the possibility of inviting a literary figure—probably a poet—as plenary speaker (in addition to the performance by the quartet). After several invitations were issued and declined, however, it became clear that the standard honorarium offered by the ASA to such a speaker—\$1000 plus expenses—is significantly inferior to the honoraria offered to and expected by most reasonably prominent speakers in the arts; one poet's agent indicated that her Pulitzer-Prize-winning client usually charges \$12,000, which might give a sense of the higher end of the range, and which is, clearly, an order of magnitude higher than the ASA's current honorarium. If the ASA would like to continue its tradition of inviting non-academics/figures in the arts to give the plenary addresses, it would probably be wise to increase, perhaps rather substantially, the honorarium so as to fall a bit more within the norm.

Respectfully submitted,
Rachel Zuckert

Calls for Papers

ASA Eastern Division Meeting

Philadelphia, Pennsylvania
19-20 April 2013

Papers on any topic in aesthetics are invited, as well as proposals for panels, author-meets-critics, or other special sessions. We welcome volunteers to serve as session chairs and commentators. All participants must be members of the American Society for Aesthetics and must register for the conference. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review.

Please send submissions in PDF, Word, or RTF format to John Gibson and Kristin Gjesdal at <easa.submissions@gmail.com>.

Please feel free to direct questions to the Program Co-Chairs: John Gibson (University of Louisville) <john.gibson@louisville.edu>; Kristin Gjesdal (Temple University) <kgjesdal@temple.edu>; or Jonathan Neufeld (College of Charleston) <neufeldja@cofc.edu>.

Deadline: 4 January 2013

Graduate Conference in Aesthetics

Philadelphia, Pennsylvania
21 April 2013

Keynote Speaker: Dr. Robert Hopkins (University of Sheffield / New York University). Sponsored by the American Society for Aesthetics, the Greater Philadelphia Philosophy Consortium, and the Philosophy Department at Temple University. The Graduate Conference in Aesthetics is a high-quality aesthetics conference for graduate students. Each submitted paper is refereed by experienced philosophers familiar with relevant literature, rather than by graduate students. Each presented paper receives commentary from a professional philosopher. Papers in any area of aesthetics, in both "analytic" and "continental" traditions, are invited from students enrolled in any graduate program in philosophy. Submissions must make a useful contribution to existing literature in a subfield, but should be understandable to aestheticians outside of that subfield. Five submissions will be selected for presentation. Papers must be less than 3,000 words (not including footnotes), accompanied by a 100-word abstract, and prepared for blind review. Submissions must be in .doc, .docx,

.rtf, or .pdf format. Please send submissions and questions to John Dyck <john.dyck@gmail.com> and Erum Naqvi <enaqvi@yahoo.com>.

For students whose papers have been accepted, \$300 will be awarded towards transportation costs. Note that the American Society for Aesthetics Eastern Division meeting occurs immediately before the Graduate Conference in Aesthetics, also in Philadelphia. Graduate students are encouraged to submit papers to the ASA-Eastern, but please note that authors may not submit the same paper to both the ASA-Eastern and the Graduate Conference in Aesthetics. The same author(s) may submit different papers to both conferences.

Deadline: 4 January 2013

ASA Annual Meeting

San Diego, California
30 October–2 November 2013

Papers on any topic in aesthetics and/or the philosophy of art are invited, as well as proposals for panels, author-meets-critics sessions, or other special sessions. We welcome volunteers to serve as session chairs and commentators. All participants must be members of the American Society for Aesthetics and must register for the conference. Papers should not exceed 3,000 words, should be accompanied by a 100-word abstract, and must be prepared for blind review. Panel proposals/author-meets-critics sessions and other special sessions should include a general description of the topic or theme, along with the names and affiliations of all proposed participants and brief abstracts of all papers. It is ASA policy that a paper cannot be presented at a regional meeting and the Annual meeting. You may either submit a paper or be a member of a proposed panel, not both. Full time students who are on the program at the annual meeting (presenting or commenting) are eligible for a travel stipend. (Further information about travel stipends will be made available on the ASA website.)

Please send your submissions in PDF, Word, or RTF format, and direct any questions to Program Chair Aaron Meskin at <humasa13@leeds.ac.uk>. Any paper not prepared for blind review will not be considered.

Deadline: 15 February 2013

The 2013 John Fisher Memorial Prize

The American Society for Aesthetics is pleased to announce the guidelines for the 2013 John Fisher Memorial Prize, an award for an original essay in aesthetics, created in memory of the late John Fisher, editor of *The Journal of Aesthetics and Art Criticism* from 1973 to 1988.

The regulations for the competition are as follows:

1. The amount of the Prize is \$1,000.
2. Eligibility: The Prize is intended to foster the development of new talent in the field of aesthetics. The competition is limited to those persons who have completed the terminal degree in their field and are in the early stages of participation in their profession. Persons in doubt about their qualifications are encouraged to consult the editor of *JAAC* in advance (Feagin@temple.edu). Entrants should include with their entry a statement indicating how they qualify. Entry is not limited to members of the ASA.
3. Essay Content and Length: The essay may be on any topic in aesthetics understood according to the characterization on the masthead of *JAAC*. The essay should be a maximum of 7,500 words (about thirty double-spaced pages). Entries will also be considered for publication in *JAAC*, unless the entrant requests otherwise.
4. The judges for the Prize are drawn from members of the *JAAC* Editorial Board by the editor in consultation with the Board. (The Prize may not be awarded if, in the opinion of the judges, no entry of sufficient merit is received.)
5. A decision on the Prize will be made by 10 April 2013. The winning essay will be published in *JAAC*. The author will also have the opportunity to read the paper at the annual meeting of the American Society for Aesthetics in October 2013.
6. Submission Requirements: Submissions should be clearly identified as entries for the John Fisher Memorial Prize. They may not have been previously published or under consideration for publication elsewhere. Submissions should include a one-hundred word abstract and a statement of qualifications. Electronic submissions must be sent as email attachments to the editor at <Feagin@temple.edu>.
7. For any questions, contact <Feagin@temple.edu> or the *JAAC* office at <jaac@temple.edu>.

The deadline for submissions for the 2013 Prize is 4 February 2013.

Contemporary Aesthetics

Contemporary Aesthetics (CA) is an international, interdisciplinary, peer-and blind-reviewed online journal of contemporary theory, research, and application in aesthetics. Now completing its tenth annual volume, *Contemporary Aesthetics* invites submissions that bear on contemporary aesthetic theory and concerns, as well as current reassessments of traditional issues. Articles that are primarily historical or are studies of particular art works or individual artists are not appropriate to its mission. The discussion should be accessible to an audience across disciplines and promote conversation across fields and practices. We welcome the use of visual images, auditory, or video clips to illustrate the text. The length of articles is normally no greater than 5,000 words but should not exceed 7,000 words, including abstract and notes. Please go to <http://www.contempaesthetics.org/pages/guidelines.html> for more information about submission requirements, formatting, and guidelines. Contact: Arnold Berlant, Editor editor@contempaesthetics.org <<mailto:editor@contempaesthetics.org>>.

The Liveliest Medium: Television's Aesthetic Relationships with Other Arts, A special issue of *Critical Studies in Television*

This special issue of *Critical Studies in Television* explores the aesthetic meetings, counterpoints and clashes between television and other art forms. While considerable attention has recently been given to questions of media convergence in the age of 'TV3', little sustained work has focused on the distinct topic of aesthetic relationships between television and, for example, poetry, painting, music, dance, sculpture, or architecture. The issue also seeks to extend more prevalent comparative analysis of television and film, theatre, or the novel, developing a more precise vocabulary around terms such as 'cinematic television' and opening up adaptation studies in terms of aesthetic overlaps in style, structure, tone, and attitude.

For peer-reviewed articles of @6000 words, please send proposals of no more than 250 words to <s.peacock@herts.ac.uk> and <j.jacobs@uq.edu.au>.

Deadline: 1 December 2012

Fourth International Conference on the Image

Chicago, Illinois
18-19 October 2013

The Image Conference is a forum at which participants will interrogate the nature and functions of image-making and images. The conference has a cross-disciplinary focus, bringing together researchers, teachers and practitioners from areas of interest including: architecture, art, cognitive science, communications, computer science, cultural studies, design, education, film studies, history, linguistics, management, marketing, media studies, museum studies, philosophy, photography, psychology, religious studies, semiotics, and more. Proposals are invited that contribute to the conference discourse from any of the following thematic areas: The Form of the Image: examining the nature and form of the image as a medium of representation; Image Work: investigating image making processes and spaces of image representation; The Image in Society: exploring the social effects of the image. In addition to these community themes, we invite submissions to the Call for Papers that addresses our 2013 special theme: "The Everyday Image: Reproduction and Participation."

We are also pleased to announce a 'Call for Work'. In conversation with the International Conference on the Image we invite conference participants to submit artistic work for entry into the 2013 Image Conference Exhibition. More information available at: <<http://ontheimage.com/the-conference/call-for-papers>>.

Proposals for paper presentations, workshops, posters/exhibits, or colloquia are invited for the conference. Full details of the conference, including an online proposal submission form, may be found at the conference website: <<http://www.ontheimage.com/the-conference>>.

Deadline: 6 December 2012

Special Issue of *Art and Philosophy (Sztuka i Filozofia)* on Art, Judgment and Criticism

Papers are invited on all aspects of art, judgment and criticism. Various concerns and disagreements among philosophers and art critics about the correctness of artistic judgment, the extreme pluralism of the contemporary art world, and the nature of artistic properties (largely response-dependent and seen as culturally embedded), prompt a broad range of philosophical questions.

Philosophical interest in art, judgment and criticism has often highlighted the importance of objectivity of artistic judgment and the role of criticism that implements evaluation. In addition, some aspects of the artworld indicate the hierarchical nature of art. However, equally often, the idea of objective art judgment has been challenged and attempts have been made to replace it by various subjective approaches. *Art and Philosophy (Sztuka i Filozofia)*, the biannual academic journal offers a forum for discussion about whether, at least, a moderate version of objectivism of critical judgment is still well founded or, are we just limited to one's own personal perspective. The issue will contain invited essays as well as papers selected from an open call for papers. This issue of *Art and Philosophy* is scheduled to be published just before the Nineteenth International Congress of Aesthetics in Krakow in 2013. Guidelines for contributions: Abstract of paper – approx. 200-300 words; Length of paper – not exceeding 6000 words. All submitted articles must be formatted for blind review. Please send your submissions to Ewa Bogusz-Boltuc, <ebogu01s@uis.edu>.

Deadline: 31 December 2012

Philosophy and the Arts Conference

Stony Brook, New York
29-30 March 2013

We are now accepting paper and artwork submissions for the 6th annual Philosophy and the Arts Conference at Stony Brook, Manhattan. We invite the submission of original academic papers appropriate to the themes expressed in the Call for Papers from graduate students across the disciplines. We will review submissions from currently-enrolled graduate students at accredited institutions. Because the conference is intended to showcase the work of current graduate students, submissions from undergraduates, faculty members, and professional authors and artists are usually not accepted. The conference is open to submissions from all academic disciplines and all styles of philosophy. All papers must be complete at the time of submission; stand-alone paper proposals and abstracts will not be considered. For more information, see <<http://www.philosophyartconference.org/>>.

Deadline: 13 January 2013

**From *Aesthetica* to Aesthetic Theory:
Graduate Conference on German Aesthetic Theory Since 1700**

Emory University, Atlanta
26-27 April 2013

18th century German philosopher Alexander Baumgarten is credited with coining the term aesthetics as deserving of its own philosophic study. In the centuries following Baumgarten aesthetics remained an inextricable part of German intellectual history. Aesthetics and the philosophy of art can be traced through the work of Herder, Kant, Schiller, Hegel, Schelling, Heidegger, Adorno, Gadamer, and Sloterdijk, to mention only a few. This conference seeks to address the importance and impact of the German aesthetic tradition, from its inception in the 18th Century to the present. Some questions we hope to address are: Does aesthetics offer a special case for study of subjectivity and intersubjectivity? How does the aesthetic experience and art influence our interactions with and within the world? Can works of art (and aesthetics, more broadly) affect, and even institute, ethical and political communities? What role, if any, does universality play in standards of taste? What is the significance of the emergence of the German aesthetic tradition in response to the Enlightenment? We would also welcome all submissions addressing the relation of aesthetics and nature in the German aesthetic tradition, including but not limited to: beauty and the sublime, expressivism, the relation of the body to the work of art and nature, the relation of the German aesthetic tradition to other traditions, and the relation of aesthetics to other areas of philosophy.

Papers from all philosophical perspectives are encouraged. Submissions should be sent as .docx, or .doc, and should not exceed 15 double-spaced pages. Personal information should be sent in the body of the email and should not appear on the paper itself. Email submissions to Osman Nemli at <onemli@emory.edu>.

Deadline: 15 January 2013

Philosophy of Art and Literature

Albuquerque, New Mexico
19-20 April 2013

Continental philosophy is often, and unfairly, dismissed as (bad) literary criticism. While it is true that, thanks to Martin Heidegger, art and literature have played a crucial role in the development of continental thought, the past three decades have witnessed among continental thinkers an increasingly pronounced abandonment of literary and

artistic obsessions in favor of an emphasis on the ethical and the political. In the meanwhile, traditionally marginalized artistic forms (film, television, graphic novels) have been granted philosophical importance, and writers traditionally regarded as literary figures (Ralph Waldo Emerson, Henry James, David Foster Wallace) are being considered part of the American philosophical heritage. What is the status of the aesthetic in the wake of these changes?

We invite papers that consider this question from a variety of perspectives. We welcome papers from graduate, and advanced undergraduate, students in any area. Please submit papers of 3,500 words or less prepared for blind review to: <Pgsa2013@gmail.com>.

Deadline: 15 January 2013

Hearing Landscape Critically: Music, Place, and the Spaces of Sound

Stellenbosch, South Africa
9-11 September 2013

Landscapes are divided and dissonant sites of private and collective being. They bear traces of present, past and future ambitions, injustices, and interventions. And yet, their grammars and sounds, whether intimate, commodified or instrumentalized, push at the limits of theory and representation and simultaneously construct systems of aesthetic, ideological, historical and political appropriation.

The second meeting of the 'Hearing Landscape Critically' network is concerned with finding ways to articulate and listen to landscape that challenge established patterns of cognition and intervention, and which probe the archival and everyday silences and ruptures exacerbated by social, political and intellectual intervention. Following the first meeting at Oxford University, May 2012, the Stellenbosch symposium marks the continuation of an inter-disciplinary and inter-continental project addressing the intersections and cross-articulations of landscape, music, and the spaces of sound. Whilst this symposium aims to bring together a wide-ranging set of subjects and disciplinary approaches, contributions concerned with the unique dynamics of music and sound in (South) African landscapes are especially welcome.

All proposals should be emailed to <critical-landscapes@gmail.com>. Please include name, affiliation (if applicable), postal address, email address and AV requirements on a separate cover sheet. Individual papers (20 minutes) - abstract of no more than

300 words. Panel sessions - describe individual papers and overarching theme in no more than 500 words. Alternative formats – describe your proposal (i.e. performance, round table, film discussion, or whatever it may be) in no more than 500 words. Further information will be made available at the website: <<http://musiclandscapeconference.wordpress.com/>>

Deadline: 18 January 2013

Rivista di Estetica: The Aesthetic Experience in the Evolutionary Perspective

Aesthetic experience (AE) has enjoyed an increase of interest over the last several years, even in cognitive sciences and evolutionary psychology. This special issue will focus on the topic of AE in an evolutionary perspective. The aim is to approach the most intense controversies afflicting the recent and multidisciplinary debates. What is AE for? Is AE an adaptation or a by-product? What is the relationship between AE and the goal of knowing? Has AE a mental distinctiveness? What mental processes (perception, cognition, imagination, affect, emotion) are involved (exalted) in AE? What is the relationship between AE and evaluation? What is the articulation of the natural and cultural bases of AE? Has AE the same properties occurring with natural phenomena, cultural artifacts, works of art? How old is art? Is an animal (non-human) AE possible? Could a machine simulate mental processes usually correlated with AE?

Deadline: 30 January 2013

The Monist Special Issue: The Philosophy of Robert Musil

Robert Musil's *The Man Without Qualities* is one of the most important novels of the 20th century. But Musil was also a philosopher, and after completion of his dissertation on Ernst Mach in 1908 he used his literary writings as a medium for the expression of philosophical ideas. His views on a wide range of philosophical topics are highly original and in many cases surprisingly relevant in the context of contemporary philosophy. Some examples: the relation between perception and action, the anatomy of (sexual) passion, the connection between aesthetic and moral value, the embodiment of cognition, the futility and absurdity of looking for the meaning of life, the thin line between sanity and insanity, and the importance and limitations of scientific reasoning. Contributions are invited on Musil's ideas in philosophy, especially

those which attempt to develop Musil's often sketchy thoughts into carefully argued and coherent analyses.

Contact Advisory Editor Bence Nanay at <nanay@syr.edu> for more information.

Deadline: 31 January 2013

European Society for Aesthetics Conference

Prague, Czech Republic
17–19 June 2013

The European Society for Aesthetics would like to invite you to submit a paper for presentation at the ESA Conference 2013. The conference will be co-organised by the ESA and the Faculty of Arts, Charles University in Prague and will take place in Prague from 17 June (morning) until 19 June 2013 (evening). We are inviting papers from all traditions and on any topic in philosophical aesthetics, and both systematic and historical presentations are welcome. We encourage the presentation of papers in English, but submissions in other major European languages will be considered equally. For each talk, there will be time for a 30-minute presentation, with about another 30 minutes designated for discussion. All accepted papers would be eligible for publication in the proceedings of the ESA. We prefer the submission of full papers of about 3000–4000 words, combined with a short abstract. Alternatively, it is also possible to send in longer abstracts of a minimal length of 800 words, which present not

only the main ideas and claims of the paper, but also sketch its chief considerations and arguments in favour of them. Please use the PDF-file format for submission and render your text completely anonymous, allowing for blind refereeing. To submit your paper, please use the EasyChair online submission system (first-time users will be asked to register with EasyChair). See <<https://www.easychair.org/conferences/?conf=esa2013>>.

We also encourage all submitters to sign up as members of the ESA (which is free): <<http://www.eurosa.org/>>. Please send all your questions to the conference organizers at <conference@eurosa.org>.

Deadline: 31 January 2013

Evental Aesthetics

The Editors of *Evental Aesthetics*, a peer-reviewed, open-access journal dedicated to philosophy and art, are pleased to invite submissions for our forthcoming issue on aesthetic practices developed prior to 1700. We welcome authors from any discipline, and topics based on the aesthetic practice of any culture. Neither philosophical perspectives nor artworks proposed for analysis need originate in Western cultures, although they may of course do so. We welcome both full-length articles (4,000–10,000 words, excluding endnotes) and *Collisions* (1,000–2,000 words). *Collisions* are brief, but well-written and intellectually rigorous, responses to aesthetic experiences that raise

philosophical questions for discussion, but that do not necessarily enact the discussion in full. More information on *Collisions*, as well as submission information for authors, is available at <<http://eventalaesthetics.net/for-authors>>. Please email your submission to <eventalaesthetics@gmail.com>. Questions may be directed to the Editors at the same address.

Deadline: 1 February 2013

Literary Fiction and Rationality

University of Tampere, Finland
30–31 May 2013

Literature gives us a unique opportunity to examine persons and their lives. For example, literature may be seen as illuminating rationality and the different kinds of reasons that agents have for their actions, beliefs, and judgements. It also enables us to examine rationality as a property of a person, and reasons as constituted by the context of a person's life narrative. Literature may also be considered a source of empirical, moral, and aesthetic reasons and beliefs. The purpose of this conference is to critically discuss these and other conceptions of the relation between literary fiction and rationality.

Abstracts of up to 500 words should be submitted by email to Hanne Appelqvist: at <hanne.appelqvist@helsinki.fi>. They should include the author's name, affiliation, contact information, and the title of the paper. Accepted papers will receive 35 minutes each

2010-2011 Selma Jean Cohen Dance Prize

Congratulations to Graham McFee for having been awarded the 2010-2011 Selma Jean Cohen Dance Prize for his book, *The Philosophical Aesthetics of Dance: Identity, Performance, and Understanding*.

The Selma Jean Cohen Dance Prize is awarded biennially for the most outstanding book or journal article contributing to dance aesthetics. Nominations for the next prize may be made by any member of the society.

(25 minutes for presentation and 10 minutes for discussion).

Deadline: 15 February 2013

Canadian Society for Aesthetics Annual Meeting

Victoria, British Columbia, Canada
1–3 June 2013

The 2013 annual meeting of the Canadian Society for Aesthetics will take place in company with meetings of other Canadian associations, including the Canadian Philosophical Association, as part of the 82nd Congress of the Humanities and Social Sciences. Submissions on any topic in aesthetics are invited. But special interest is expressed for papers in the following areas: 1) Environmental arts and aesthetics; 2) The logic of fiction and/or narrative; 3) Ethical issues in any of the arts. In the initial stage of consideration, preference will be given to completed papers of 10-12 standard pages, accompanied by a 150-word abstract and suitable for presentation in fewer than 25 minutes. Abstracts, if submitted alone, will be assessed later and only if vacancies occur in the program. Proposals for panels on special topics or recent publications are also invited, and should include names and affiliations of all participants plus an abstract of the subject matter. Participants selected for inclusion on the program are required to pay CSA membership and conference registration fees. For graduate submissions included on the program, there is the possibility of some funding to help support travel.

Submissions must be sent as e-mail attachments (MS Word or .RTF files). Inquiries or submissions in English may be sent to Ira Newman; Department of Philosophy; Mansfield University; Mansfield PA 16933 (USA) at <inewman@mansfield.edu>. Those in French to: François Chalifour; Département des arts, Cégep de l'Outaouais, Campus Félix-Leclerc, 820 boul. De la Gappe, Gatineau, (Québec) CANADA J8T 7I7, <fchalifour@cegepoutaouais.qc.ca>.

Deadline: 18 February 2013

Journal of Literary Theory

Authenticity is a fundamental property of fictional and non-fictional texts as well as other media. It lies at the center of interest in a variety of conceptual, interpretative, and evaluative practices. It affects a text's credibility, relevance, and success, and is a concept that has to be clarified in order to

understand related notions like plagiarism, intertextuality or quotation. Thus, it has a large impact on numerous aesthetic, moral and legal views we have regarding the creation and reception of texts and other media. Considerations about authenticity necessarily pervade concepts in literary studies (e.g. authorship), literary enterprises (e.g. edition philology), and genres (e.g. documentary). Recent years have seen a newly risen interest in the notion of authenticity in literary and cultural studies. JLT aims at presenting investigations into the role this notion plays in literature and other media from a distinctively theoretical point of view. Submissions should focus on the methodological, theoretical, and conceptual aspects of this notion. Case studies, i.e. studies on specific authors, works, or problems of literary history, are accepted only if they adopt a predominantly systematic perspective.

Contributions should not exceed 50,000 characters in length and should be submitted electronically via our website <www.jltonline.de> under 'Articles'. For further information about JLT and to view the submission guidelines, please visit <www.jltonline.de> or contact the editorial office at <jlt@phil.uni-goettingen.de>.

Deadline: 15 March 2013

Dubrovnik Conference on the Philosophy of Art

Dubrovnik, Croatia
22-26 April 2013

We welcome proposals for presentations ranging across the full range of issues in the philosophy of art and aesthetics. On the middle day of the conference (24 April), there will be special presentations on a selected theme with invited participants. The conference runs along similar lines to the Dubrovnik Philosophy of Science Conference held earlier in April each year. This means that we shall not be asking those wishing to attend for copies of their papers in advance, but we do ask for a title and a brief abstract by March 20th. We'll notify all those who provide abstracts as to whether their proposals have been accepted within a couple of days of that deadline at the latest, and earlier where possible. We'll then circulate a draft of the program to participants prior to the opening session, making adjustments if necessary to accommodate the schedules of those arriving late or departing early. There will be six hour-long sessions each day, with a lengthy lunch break (3 hours) to allow participants to continue their discussions at a restaurant or other place of hostelry in

the Old Town, or to explore the city. Presentations in regular sessions should be no longer than 40 minutes. Graduate students and those wishing to present shorter papers can give 20 minute presentations, with two such events taking up a single one-hour slot in the program. We are unfortunately not able to pay any expenses for participants, but hope this will not prove too much of a discouragement. Participants should be able to obtain very reasonable accommodation at hotels frequented by other participants at IUC conferences – details can be provided to those interested. There will also be a small conference fee in order to cover our obligations to the IUC for the use of the conference center. If you are interested in participating in the conference, please send a title and a brief abstract to David Davies at <david.davies@mcgill.ca>. For further information, or if you are interested in attending, but not presenting at the conference, please also contact David Davies at the same address.

Deadline: 20 March 2013

Themes from Malcolm Budd: Inter-University Workshop on Mind, Art and Morality

University of Murcia, Spain
2-4 October 2013

Malcolm Budd is the author of *Aesthetic Essays* (Oxford U. P., 2008), *The Aesthetic Appreciation of Nature: Essays on the Aesthetic of Nature* (Oxford U. P., 2002) *Values of Art* (Harvard U. P., 2003), *Music and the Emotions* (1985), and many papers on the philosophy of mind and aesthetics. The Interuniversity Workshop on Mind, Art and Morality promotes the relation between different areas in philosophy; more specifically, the Workshop aims at exploring issues lying at the intersection of ethics, aesthetics and the philosophy of mind. In former editions, the Workshop has been devoted either to the work of specific philosophers, such as, Richard Wollheim, Jonathan Dancy, Christine Korsgaard, Shaun Nichols and David Finkelstein, or to broad subjects, such as the Philosophy of Music (with the presence of Peter Kivy, Noël Carroll or Derek Matravers). In this occasion, the Workshop will focus on the philosophical work of Malcolm Budd. We invite philosophers and other scholars interested in discussing topics related to the work of Malcolm Budd to join the Workshop. Contributions focused on Malcolm Budd's own work are especially encouraged, but papers on any aspect of environmental aesthetics, music and emotion, values of art, aesthetic judgements, or Wittgenstein's philosophy of Psychology are also welcome. Papers should be about 15 pages long (5000 words). They

will be presented in 40 minutes maximum, to allow for a 20 minutes discussion period. Extended abstracts, of about 2000 words, will also be accepted for review. Notification of intent to submit including title (even tentative) and subject matter will be greatly appreciated. Correspondence and submissions: Prof. María José Alcaraz León, Departamento de Filosofía Universidad de Murcia, 30100 (España), E-mail: <mariajo@um.es>.

Deadline: 1 April 2013

Thieves of Music: Philosophy, Music, and Plagiarism

esteticastudiericerche will publish a monographic issue about musical plagiarism. The topic can be considered from philosophical, aesthetic, musicological, juridical and historical perspectives. It could be investigated how the concepts of musical creativity and originality have changed through history and how such changes are related to the idea of intellectual property regarding the products of musical creativity. Another issue to be discussed is musical quotation and the different forms it took through the history of music. Moreover, papers can deal with the decline of the concept (or rather the myth?) of musical genius after Romanticism; but they can also argue, both in historical and philosophical terms, against the idea of a decline of musical genius. Finally, papers can focus on ontological problems of plagiarism in music as a performative art.

Papers must satisfy the requirements of blind submission and double-blind review. The texts must be either in Italian or in English, must be written according to the specifications of The Chicago Manual of Style, 15th ed. (University of Chicago Press, 2003), and must be no longer than 5.000 words (including footnotes and a 150 words abstract to be written in English). Both the essay and the abstract must be sent in a single file (in .doc format) to the following email address: <ladridimusica@gmail.com>. See also <https://sites.google.com/site/alessandrobertinnetto/>.

Deadline: 30 April 2013

Jaspers and Heidegger on the Art of Vincent Van Gogh
San Diego, California
14-19 April 2014

We invite proposals for papers that compare Jaspers and Heidegger with respect to their analyses of Vincent van Gogh. Special

priority will be given to proposals pertaining to the "world" of the artist or his work. For instance, papers may address any of the following questions, or questions within the same topical range: How do Jaspers and Heidegger take van Gogh to illustrate what it means to belong to a world? What is the significance of Jaspers focusing more on the artist's world and Heidegger focusing more on the world of the artwork itself? What might the world of van Gogh's work tell us about transcendence? How do Jaspers and Heidegger take van Gogh to illustrate the transformative power of art for the world that encompasses us? How might the different perspectives of these philosophers, or the life and work of van Gogh himself, inform the future of art interpretation, especially with respect to world?

Selected papers will be presented at the Pacific Division meeting of the American Philosophical Association in 2014, and will be considered for publication in *Existenz*. Send one-page proposals (200 words) to the David Nichols at <dpnichol@svsu.edu>. Earlier submissions are appreciated.

Deadline: 31 May 2013

Upcoming Events

ASA Pacific Division Meeting

Pacific Grove, California
3-5 April 2013

Contact the program chairs, Renee Conroy at <rmconroy@comcast.net> and or Graham McFee at <gmcfee@graham-mcfee.co.uk> for more details, or stay tuned for conference information at the ASA website at <http://www.aesthetics-online.org/events/>.

Philosophy of Perception and Aesthetics Conference

University of Antwerp
5-6 December 2012

The conference is about possible interactions between (analytic) philosophy of perception and (analytic) aesthetics: ways in which recent work in philosophy of perception may change the way we think about some problems in aesthetics (and maybe vice versa).

Confirmed speakers: Catharina Abell, Jerome Dokic, John Kulvicki, Mohan Matthen, Aaron Meskin, Diana Raffman, Alberto Voltolini. For more info, see <http://webh01.ua.ac.be/bence.nanay/paw.htm>.

LanCog Workshop on Fiction and Imagination

University of Lisbon, Portugal
6-7 December 2012

Invited speakers include Paloma Atencia Linares, Gregory Currie, Stacie Friend, Manuel García-Carpintero, Anna Ichino, Benjamin Schnieder Phlox, and Kathleen Stock. For more information, see <http://fictionandimagination.weebly.com/index.html>

Contemporary Aesthetic Education in the UK

Centre for Modern Studies, University of York
10 December 2012

The purpose of this workshop is to explore the role of aesthetic education in contemporary society in the UK. The presence of the concept of aesthetic education in the thinking of British cultural critics can be traced to the profound influence of Matthew Arnold, who inherits the notion from its German Enlightenment proponents – Schiller, Herder, and Winckelmann. The tradition holds that instruction in art and literature can bring about real changes in society. In the UK today, however, education in literature and the arts is being increasingly threatened by social change rather than facilitating those changes. The discussion will be led by Professor Philip Davis (English, Liverpool) and Professor Gary Peters (Critical and Cultural Theory, York St John), with Professor Derek Attridge (English, York) and Professor Peter Lamarque (Philosophy, York) providing commentary. Places are limited, so registration in advance is required. The closing date is Wednesday 5 December 2012 and the fee is £10. Please book your place by emailing Rafe McGregor at: <rdrm503@york.ac.uk>.

SPSCVA at the APA Eastern Division Meeting

27-30 December 2012
Atlanta, Georgia

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will hold its divisional meeting in conjunction with the Eastern divisional meeting of the American Philosophical Association. Please contact the Eastern Division coordinator Christopher

Grau at <grau@clemson.edu> for more information.

Literature, Actions, and Agents

University of London, England
18 January 2013

One day conference in which philosophers of aesthetics and philosophers of action discuss new ways of thinking about agency. Speakers include Ana Almeida, Alberto Aruda, Humberto Brito (Universidade Nova de Lisboa), John Hyman (Oxford), Eileen John (Warwick), Peter Lamarque (York), Constantine Sandis (Oxford Brookes).

Entry is free but places are limited so please register in advance by writing to Dr Katerina Deligiorgi at <K.Deligiorgi@sussex.ac.uk>.

SPSCVA at the APA Central Division Meeting

New Orleans, Louisiana
20-23 February 2013

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will hold its divisional meeting held in conjunction with the Central Division Meetings of the American Philosophical Association. For more information, contact Dan Flory at <dflorey@montana.edu>.

SPSCVA at the APA Pacific Division Meeting

San Francisco, California
27-31 March 2013

The Society for the Philosophic Study of the Contemporary Visual Arts (SPSCVA) will meet in conjunction with the Central and Pacific Division Meetings of the American Philosophical Association. Contact Richard Nunan at <nunanr@cofc.edu> for more details.

International Colloquium on Medieval Philosophy

University of Lisbon & Catholic University of Portugal
4-6 April 2013

In the 13th century, Philip the Chancellor endeavored to gather and systematize the roll of transcendentals – unum, verum, bonum – as co-extensive properties to being; that would determine all the subsequent medieval philosophical thought. Under the aegis of “unum, verum, bonum”, we now seek to bring together MA, PhD and Post-doctoral researchers on Medieval Philosophy. Their

research may be focused on ontology or metaphysics, theory of knowledge (verum), ethics, politics and economics (bonum), aesthetics (pulchrum was itself considered within its relation with unum, verum, and bonum). The scope of this colloquium extends not only to the different philosophical fields explored throughout the Middle Ages, but also to different philosophical lineages (Aristotelian philosophy and Neoplatonism) and to the different religious inspirations (Judaism, Christianity and Islamism).

It is the main purpose of this colloquium to bring together MA, PhD and Post-Doctoral researchers in Medieval Philosophy from universities around the world, and also to encourage philosophical discussion between all the participants. Working languages of the Conference are Portuguese, English, Spanish and French. Further information will be available at <www.centrodefilosofia.com>.

International Conference on the Inclusive Museum

Copenhagen, Denmark
22-24 April 2013

Now in its sixth year, the Museum Conference is a place where museum practitioners, researchers, thinkers and teachers can engage in discussion on the historic character and future shape of the museum. The key question of the conference is ‘How can the institution of the museum become more inclusive?’ The 2013 conference will be held at National Art Gallery of Denmark. For more details, please visit <http://onmuseums.com/the-conference/>.

International Association for Philosophy and Literature Annual Conference

Singapore
3-9 June 2013

For further information contact Hugh J. Silverman, IAPL Executive Director at: <www.iapl.info>.

International Society for Philosophy of Music Education, The Ninth International Symposium on the Philosophy of Music Education

New York, New York
5-9 June 2013

Submissions are invited for the Ninth International Symposium on the Philosophy of Music Education in New York City at Teachers College Columbia University, 5-9 June 2013. This symposium will bring together a diverse

array of international philosophers, scholars, teachers, teacher educators, and performers interested in engaging in philosophical research concerning music education. The symposium seeks to encourage and stimulate discussion on a wide range of topics relating to the philosophy of music education from international and interdisciplinary perspectives.

We are very pleased to announce that Estelle Jorgensen will be our featured keynote speaker. Jorgensen is founder and editor of *Philosophy of Music Education Review*, general editor for the *Counterpoints: Music and Education* series at Indiana University Press, founder of the Philosophy Special Research Interest Group for the US National Association of Music Education (NAfME) and co-founder of the International Society for the Philosophy of Music Education.

Papers must be in English, not exceeding 6000 words, and formatted using Microsoft Word. An abstract of no more than 250 words must accompany the text. Authors will certify that their papers have not been published elsewhere and are not under review for other conferences or publications. All submissions will be blind peer-reviewed by a panel of international scholars.

Paper submissions should be sent to Cathy Benedict, co-conference chair, at the following email address: <cathy.benedict@fiu.edu>. More information about the International Society for Philosophy of Music Education (ISPME) and submission procedures can be found at: <http://ispme.net/>.

International Conference on the Arts in Society

Budapest, Hungary
24-26 June 2013

The Arts in Society Conference and its companion family of journals provide a scholarly platform for discussions of the arts and art practices, enabling an interdisciplinary conversation on the role of the arts in society. They are intended as a place for critical engagement, examination and experimentation of ideas that connect the arts to their contexts in the world - in studios and classrooms, in galleries and museums, on stage, on the streets and in communities. For more details, please visit <http://artsinsociety.com/the-conference/>.

Active Aestheticians

The Continuum Companion to Aesthetics, edited by **ANNA CHRISTINA RIBEIRO**, has been published by the Continuum International Publishing Group.

PETER LAMARQUE and **MICHAEL KRAUSZ** were the keynote speakers at a conference on "Interpretation and Meaning" at the University of Utrecht on 11 June 2012. A volume based on this conference will be published by E.J. Brill.

In Memoriam

We are saddened by the death of Professor Tomonobu Imamichi on 13 October 2012 in Tokyo. Professor Imamichi's excellent contributions to scholarship in aesthetics and his prominence among both Western scholars and Asian scholars is well known. He is one of our profession whose achievements in scholarship, leadership, and humanity will remain a legacy. On behalf of the International Association for Aesthetics our deep respect and appreciation, and condolences to his colleagues, friends, and family.

Submitted by Curtis Carter,
President, International Association for Aesthetics

Tell Us Your News!

Would you like to be featured in "Active Aestheticians" in the next issue of the *American Society for Aesthetics Newsletter*?

Please share information about your professional achievements with the editors at either:

<goldblatt@denison.edu> or <henry.pratt@marist.edu>.

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Send calls for papers, event announcements, conference reports, and other items of interest to:

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or

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Deadlines: 1 November, 15 April, 1 August